

ARTS & ENTERTAINMENT

Behrend's own African Odyssey

Shown on the left: Andre Horton and his family take an action shot. Below: Horton speaks to the crowd gathered in Dobbins Gazebo about the necessity of the idea of unity in the world.



By Neil J. Peters
asst. arts editor
 njp5083@psu.edu

In today's world, the concept of 'unity' is an increasingly unrealistic goal. However, on April 16, inside the walls of Dobbins Hall, a group of students put on an event of fantastic food, incredible insight and open embraces; all for the sake of sharing their culture with the student body. This event was the African Odyssey.

The event, run by Penn State Behrend's Organization of African and Caribbean Students, allowed the colleges African foreign students a chance to spread their heritage with others. Each table was topped with the flag of each represented nation, from Nigeria to the Cayman Islands. Broken into three main parts consisted of an excellent dinner, a guest speaker, and a fashion show.

The dinner, catered by Dobbins, was a buffet of traditional African food, such as an assortment of rice and delicious spiced chicken. As the guests and members ate, a live musical performance by the band Ewabo filled the hall. Ewabo played modern pop songs, but with a Caribbean twist. Featuring a steel drummer and keyboardist, the band played songs like Akon's "Don't Matter" as well as traditional Caribbean music.

After the dinner's conclusion, the floor was given to the

guest speaker, Erie's NAACP chapter President, Andre Horton. Horton's compelling speech followed the event's theme of unity. Drawing on personal experiences of being a leader in the community, Horton spoke of his role and impact on the disadvantaged youth of Erie and how one person can make all the difference. Making parallels with the civil rights revolution of the 1960 and the 2008 election, he explained that only through finding common grounds and understanding each other could our world be united.

After Horton's speech, Frank Ndieffe led the other members of OACS in fashion show. Each student clad in the traditional garb of his or her homeland, strode with pride along the isle and gathered in the front of the gazebo. The night was closed with Ewabo and the students cutting loose in a semiformal dance.

African Odyssey was a truly special event. At one time these students were complete strangers, hailing from completely different parts of the world, but that night they danced and celebrated as one community, the human community. Not race, background, social standing, or home country mattered. What mattered was that they were together. African Odyssey was a life-changing event for every person involved and will surely never fade from memory.



DANIEL SMITH The Behrend Beacon

Headliners make pit stop in Erie

By Lauren DiBacco
staff writer
 led5100@psu.edu

The Erie Civic Center was deemed "awesomely painful" Monday night by sophomore Mike Nick. This dubious description is courtesy of the Music as a Weapon IV Festival, which made a pit stop to Erie. The festival was masterminded by the popular metal band Disturbed.

The concert was supposed to provide fans with more bang for their buck, and it seems that those in attendance were not disappointed. Before moving into the arena, a plethora of outdoor events were scheduled, including performances by bands such as Suicide Silence, Crooked X, Bury your Dead, and Mass Casualty.

The bands weren't the only attraction that had people swarming to the area. The outside venue was also host to merchandise stands featuring apparel with the bands logos. To top it all off there was even an area designated to gaming

and extreme sports. Once the outside festivities came to a halt, it was time for the real show to begin.

Disturbed, the headlining group, explained the importance of the festival on www.goerie.com. They wanted to provide adequate entertainment to their fans even with the current economic turbulence. The group felt that the tour was the perfect way to share their musical interests with their fans in a way that was both entertaining and cost effective.

That's right, at 7 p.m. sharp the festival moved indoors and big name groups like Chimaira, Lacuna Coil, and Killswitch Engage performed, all leading up to the grand finale—Disturbed.

It seems that those in attendance enjoyed the show and Nick summed up the whole experience best by saying, "The concert was outrageous, the bands were crazy, the fans were crazy. Killswitch Engage had people fighting each other, moshing, crowd surfin[g] and [even] a wall of death."

A minor diversion: a review of Cellofourte

By Michael Bilz
contributing writer
 mtb5095@psu.edu

Bruno's could barely contain the intensity and vigor that the Pittsburgh based Cellofourte brought to the stage on Tuesday at noon. Part of the Rhythm of Life series, Cellofourte is comprised of Simmon Cummings, Nicole Meyers, and Tate Olsen, all Carnegie Mellon University graduates, as well as Ben Muñoz of Duquesne University. They are all classically trained cellists, but in 2004 they all decided to try something different—combine cham-

ber music with metal, and they have done so superbly. Although the aura of Bruno's was probably close to it. Even the one classical piece they played, Cellofourte never lost that anxiety that they established with the first piece.

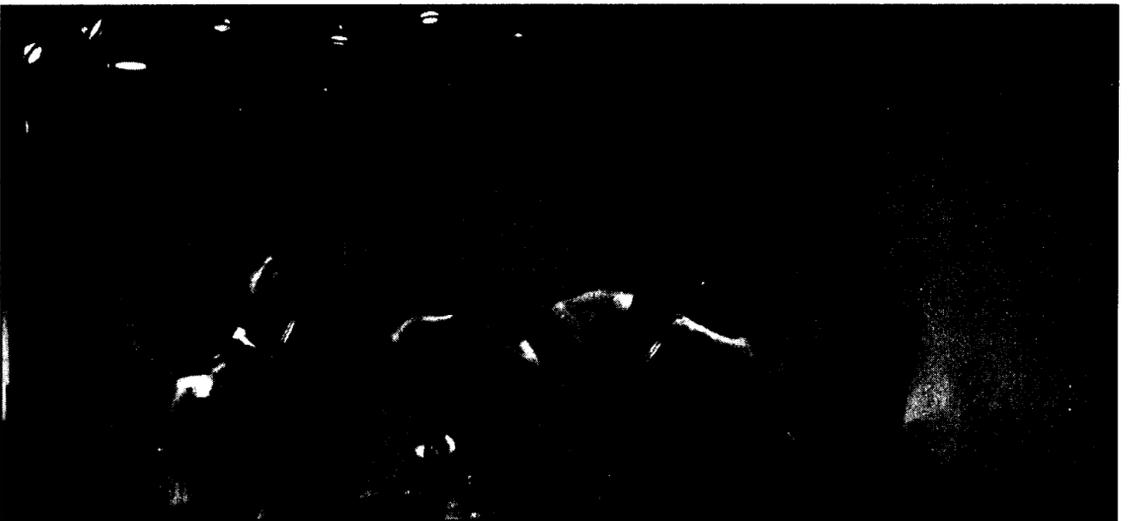
Their set actually had me fooled. It opened with a piece called Path, which started very serene and mellow, but one could detect something was going to change with the open bass line—a repetitive sequence of open fifths, but with out the middle note to the chord, one had no way of knowing where they were going next. The direction was quickly established

variations all over the place. The players switched back and forth between said variations, and each one was more intense than the next. It ended with a culmination of all playing the previous variations, ending a fiery blaze as the bass line, like a heart beat never stopped.

Originally a cover band, Cellofourte then proceeded into "Bring Me To Life" by Evanescence. This one is the one that most people recognized by haunting melody, complimented by the subtle harmonies that makes this a fan favorite. The cello itself was used as a percussion in-

as well, during which, Cummings' bow broke. That's just how much energy they put into their music. Not to mention that their entire set list was played from memory.

They have toured all the way to Kansas City, Missouri, up to New Hampshire and down to DC. They have thought about coming to Erie, but the weather often prevented them from doing so, so when they were invited to play in late April, they jumped at the chance. And don't even for a second think they limit themselves to just metal. They do numerous outreach programs



Above photo from left to right: Simmon Cummings, Nicole Meyers, Ben Muñoz, and Tate Olsen. On the right: Meyers plays the Beatles' "Eleanor Rigby." Her shirt is a tribute to the Beatles, as it states: "imagine peace."

FOOD FOR THOUGHT

"Only enemies speak the truth; friends and lovers lie endlessly, caught in the web of duty."

—Stephen King

ber music with metal, and they have done so superbly.

To define Cellofourte in one word, one would only be able to say: extreme. Not only did they play nearly all original works, but did so in a way that put a new spin on how a cello could be played— even to me, who is a classical music enthusiast and amateur cellist. If one were to ignore the cellos were even there, one would think they were attending a

massive slide down on the strings to land the melody. As the piece progressed, the minor keys eclipsed each other with one after another, just leading to subtle hints of major. But as soon as this was accomplished, they all stood up and continued to play with heads banging and bows smoking.

This led nicely into their second piece, "Troubadour," which had a similar bass line; but it had minor melody with

instrument, and Muñoz was so high pitched, he went off the finger board and into viola range, the cousin to the cello and brother to the violin. They also did a wonderful cover of the popular Beatles tune "Eleanor Rigby," which could only be described as a sea of flying hair. Even with a slower pace, the passion that the four members produced made it seem like it was a piece by Apocalyptica. Oddly enough, they also did a piece by them

to elementary schools, where they play more of the classical repertoire. As musicians, they are out to prove that classical instruments are not just for playing Bach, Beethoven, and Brahms.

Look for them on the web at www.cellofourte.com, and www.myspace.com/cellofourte.

Statosphere

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 BEHREND COLLEGE OF ARTS AND SCIENCES
 100 W. CAMPUS DRIVE, BEHREND, PA 16801

FEATURING THE HYPNOTIC RENAISSANCE MOTET, "MISERERE MEI, DEUS" BY GREGORIO ALLEGRI

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Saturday, April 25 | 8:00 p.m.

Sunday, April 26 | 4:00 p.m.